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MUSIC IN THE MUSEUM

A GREAT museum of art is a meeting-place for all the nations of the earth, without regard to race or color or social distinctions, for the common enjoyment of beauty, expressed in those works of art which in all ages have preserved for succeeding generations whatever is highest and best in the developing life and thought of mankind. Among the muses, Music, the youngest sister of them all, may, with her universal tongue, make beauty clear to the greater number of those who come to seek it. Among those who have come to hear the concerts are many who have never before been in the Museum. Their surprised delight in finding how much the Museum offers "without money and without price" of interest and enjoyment is voiced by a woman who, the other evening, standing at the head of the great staircase, after the concert, and gazing at the treasures about her said: "Just think of it! 'Tisn't only the music, but to think all these pictures and statues and things have been right here all this time and we could have seen them as often as we wanted to, and we've never been inside this museum until we heard about the concerts. But we're coming often after this—me and the children. They're going to know about such things." It is inspiring to think that audiences numbering as many as ten thousand at one time have attended the concerts, and have been perfectly orderly, standing for hours to listen in rapt silence to the great masters, maintaining among themselves the most beautiful discipline for the preservation of the priceless treasures about them, without the restraint of officers of the law. It is wonderful to think of a house filled with treasures whose value surely exceeds the riches of King Solomon or the Queen of Sheba, thrown freely open to thousands who come through snow and sleet and rain to listen and to adore. Surely this is a sign of our magnificent democracy which—encouraged by the generous giving of the

Trustees and of a few public-spirited citizens who have seen the possibilities of an illuminated populace—can only be made safe through that aristocratic environment which shall stimulate the mind with an ever-growing vision of what is fine and lasting and worth-while.

These concerts, starting with the usual popular programs of short and characteristic numbers, have progressed to a point where, in the present season, entire symphonies of Beethoven, Mozart, Schumann, Dvořák, and Tchaikowsky have been performed and, what is much more remarkable, the string compositions of Haydn, Beethoven, Bach, and Debussy have been heard with the most sincere and spontaneous appreciation and applause. It is gratifying to know that the crowds who have attended the concerts were not drawn there by any sensational offering of some celebrated soloist, but were simply attracted by the hope of hearing good music played by a splendid orchestra. There is no other reason for the success of these concerts than that they justify the faith in the average human being which prompted their sponsors to such generous giving, and the artistic purpose of those who compose the orchestra. These men of the orchestra have done double duty, for the programs given at the Museum have contained twice as much music as is usually played at orchestral concerts.

As for myself, I am deeply grateful for the privilege of conducting such concerts for the really representative people of our great country, for the opportunity of playing to people who come, not because of any social or other obligation, but simply because they want to hear good music, and who, with all their differing interests, purposes, and aspirations, are, through the most universal of all the arts, absolutely joined in spirit, for the time being, at least, by the appreciation of beauty offered indiscriminately to them all.

DAVID MANNES.